

Madrigals

Book XI

Carmina Silvicola



Text: Alfred Noyes

Music: Clive Strutt

Cover illustration: Woodland with bluebells in spring in southern England

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ES Verlag



Composer's Note

My eleventh book of Madrigals comprises ten pieces all set to verses by Alfred Noyes. The title *Carmina Silvicola* means 'woodland songs' and all are on subjects related to woodlands, with the possible exception of the first *The Inn of Apollo* which makes no explicit reference to woodlands but which seems to fit in and belong very well with that concept. That first piece also exemplifies a sub-theme that occurs in my madrigal output, namely that of compositional experimentation. In this case the experiment lies in the fitting of the words to pre-existing instrumental music: in fact canons taken from a textbook entitled *Canonic Studies* by Bernhard Ziehn (20/1/1845 – 8/9/1912), specifically the edition published in 1976 by Kahn & Averill, London, edited by Ronald Stevenson. *The Inn of Apollo* actually consists of two separate settings of the same text, the first being the canonic experiment, the second being a straightforward original setting entitled *Roundelay*.

Madrigals 2 and 10 each bear the sub-title *Dhayana*, meaning 'meditation.' *Alzuna* is a mysterious text, whose character is best exemplified in the one-line refrain that ends both verses, viz. "This is the incantation and the spell." This hint of magic recurs throughout the cycle of pieces. The last madrigal of Book XI —*The May Tree* — is a meditation on a static vision of a tree standing on a hill, and invokes the Greek mythological characters Diana (the goddess of hunting) and Endymion (a shepherd).

A New Madrigal (no. 3) is a lament on the passing of the old forest lore, and it invokes the characters of Shadow-of-a-Leaf (an elfin being, who features again later in this book at no. 6), and Marian, his 'clear' May. The poet appends a note explaining that he uses 'clear' in its ancient sense of 'beautiful.'

The fourth madrigal *After Rain* (Triptych) is a very simple short allusion to the peaceful forest environment, which features also in *A Forest Song* (no. 9), whereas *Rosa Mundi* (no. 8) evokes a classical garden with cypress trees and statuary where lies buried the "Rose of the whole world": it is a lament.

Wizardry (no. 7) is a clever conversational piece which contrasts the power of Nature and Creation with that of magicians and alchemists, while *The Elfin Artist* (no. 5) is a delightful and fanciful description of 'an elvish' painter in 'an elfin forest' when 'Sussex was Eden-new.'

Clive Strutt

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Errata

Page 5: the top system has the end-of-line bar-lines omitted

Page 49: The time signature in the bass clef should be 6/4, not 6/8 as shown.

MADRIGALS: Book XI - "Carmina Silvicola"
By Clive Strutt
(Texts all by Alfred Noyes)

1) "The Inn of Apollo"
PARS PRIMA: "Quincunx"

(Founded on two five-part instrumental double-canons, sourced from "Canonic Studies" by Bernhard Ziehn, 20/1/1845-8/9/1912, edition publ. 1976 by Kahn & Averill, London, edited by Ronald Stevenson)

(SATBarB)

Andante

The musical score consists of five staves, each representing a different vocal part: Soprano (S), Alto (A), Tenor (Ten.), Bass (Bass), and Bassoon (Bassoon). The music is in common time (indicated by a 'C') and is divided into measures by vertical bar lines. The vocal parts sing in a canon-like style, where each part enters at a different time. The lyrics are written below the staves, corresponding to the vocal entries. The score includes dynamic markings such as 'mf' (mezzo-forte) and 'p' (piano). The bassoon part has a unique clef (a bass clef with a small 'F' below it) and a key signature of one flat.

Soprano (S):
Soprano (S): O, there's

Alto (A):
Alto (A): Have you supped at the Inn of A-pol-lo, the

Tenor (Ten.):
Ten. (Ten.): O, there's wine

Bass (Bass):
Bass (Bass): Have you supped at the Inn of A-pol-lo, while the last light fades from the

Bassoon (Bass):
Bassoon (Bass): Have you supped at the Inn of A-pol---lo, while the

Sop. wine in that Inn of A---

Alto Inn of A--pol----lo While light, while

A

T

Ten. in that Inn of A--pol-----

Bar. West? Has the Lord of the sun, at the world's end,

Bar.

Bass

Bass last light fades from the West? Has the Lord of the sun, at the

S

Sop. --pol----lo; with mirth in it,

dim.-----mp

Alto light, last light, while light fades from the West, from the

A

T

Ten. -----lo; Wine, mel---low and

Bar.

Bar. Poured you his rip----est and best?

Bass. world's end, Poured

Bass

5 | |

sing-ing as loud As the sky---lark sings in a high wind, High

A | |

ALTO West? Has the Lord of the sun, at the world's end,

TEN. deep as the sun-set, With mirth in it,

T | |

Bar. 9: | |

SAR. O, there's wine in that Inn of A---pol---lo;

BASS you his rip-est and best, rip-----est and best? O-

B. | |

S. | |

SOP. ov-er a crisp white cloud. Have you laughed in that Inn?

ALTO Poured you his best, his best, his rip-est, his rip---est and best? Was

A | |

T | |

TEN. sing-----ing, sing-ing as loud, as loud as the lark,

BAR Wine, mel---low and deep, as the

Bar. | |

BASS there's wine in that Inn of A---pol---lo;

B | |

-4-

Soprano (S) vocal line with lyrics: "was the whole world".

Alto (A) vocal line with lyrics: "the whole world, mol--ten in mus---ic".

Tenor (T) vocal line with lyrics: "High over a crisp white".

Bass (B) vocal line with lyrics: "sun--set, mel--low and deep as the sun--set, deep as the wine, mel--low, mel--low and deep as the sun---set".

Bass (B) vocal line with lyrics: "mol----ten in mus--ic".

Soprano (S) vocal line with lyrics: "At once, by the heat of that".

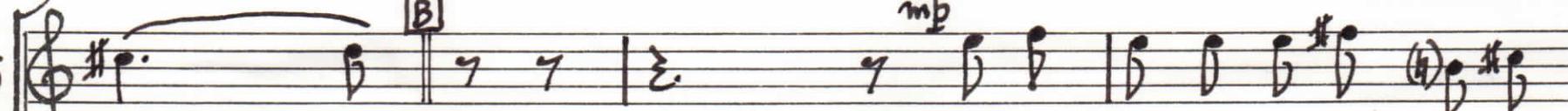
Alto (A) vocal line with lyrics: "once, by the heat of that wine?".

Tenor (T) vocal line with lyrics: "Did the stars, the".

Tenor (T) vocal line with lyrics: "cloud. Have you laughed in that Inn of A--".

Bass (B) vocal line with lyrics: "sun-----set, With mirth in it, sing-----ing as loud As the".

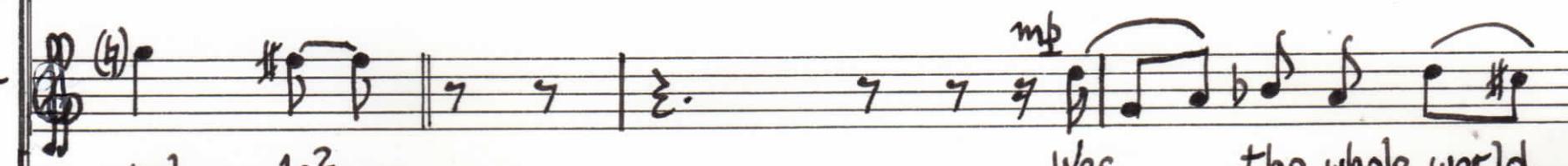
Bass (B) vocal line with lyrics: "mel---low, mel--low and deep as the sun---set, — mel---low, mel--low and".

5 |  **B**

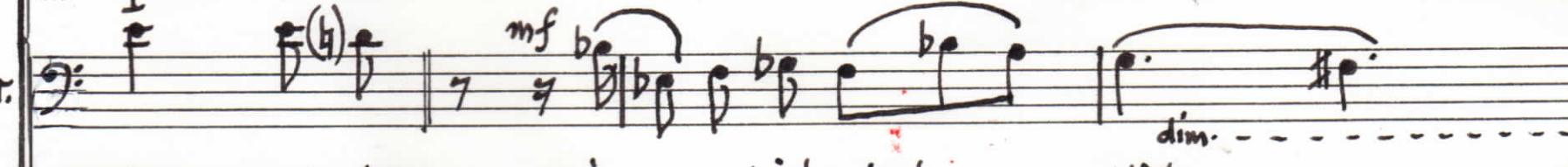
wine? _____ Did the stars and the tides and your

A | 

ALTO stars and the tides and your own heart Dance with the hea-ven-ly Nine? For they

T | 

TEN. --pol---1o? Was the whole world-

Bar. | 

BAR. sky---lark sings in a high wind, High

BASS deep. Have-

B | 

sop. own heart Dance with the hea-ven-ly, with the hea-ven-ly Nine? For they

ALTO dance in that Inn of A---pol---1o. Was their po--et--ry croaked by the

A | 

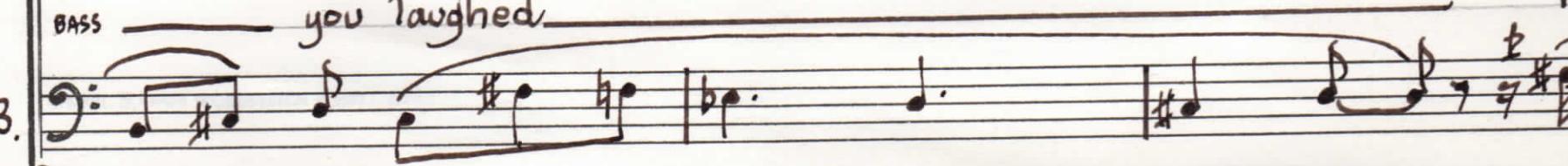
T | 

TEN. mol-----ten in mus---ic At once by the heat of that

BAR. ov--er a cloud, a crisp white cloud.

Bar. | 

BASS you laughed. in

B | 

C

Soprano (S) vocal line:

Alto (A) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Soprano (S) vocal line:

Alto (A) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Soprano (S) vocal line:

Sopr. croaked by the sa--ges, — or born in a whis-per of wings? —

Soprano vocal line with dynamic markings like p_{sub} and b .

ALTO sure is the mus---ic that sings, that sings! —

Alto vocal line.

TEN. Dance with the hea-ven-ly Nine? —

Tenor vocal line.

Bar. heat, by the heat, the heat of that wine? — Did the stars, the stars,
BASS. once, at once, by the heat, by the heat, the heat of that wine? —

Bass vocal line.

Bass vocal line.

(Part-bar)

Sopr. For the mus-ic that mas-ters the a-----ges, Be—

Soprano vocal line.

Did the stars and tides your own heart Dance with the heavenly, hea-ven-ly

Alto vocal line.

Tenor. For they dance in that Inn of A—

Tenor vocal line.

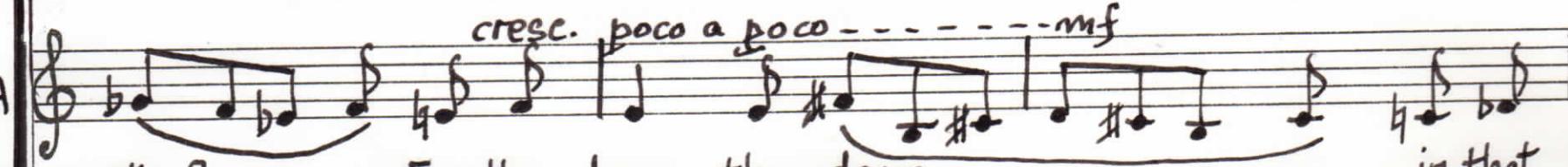
the stars and the tides and your own heart Dance, — dance—

Bass vocal line.

Bass vocal line.

5 | 

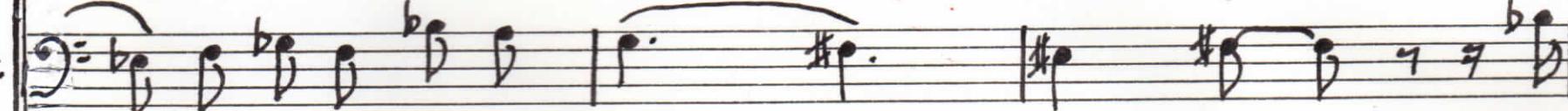
sop. sure, be sure, is the mus---ic, is the mus-----ic, is the

A | 

ALTO Nine? For they dance, they dance in that

T | 

TEN. --pol---lo. Was their po-et-ry croaked by the

Bar. | 

BAR. with the hea-ven-ly Nine? For they dance-

BASS Inn of A--pol-lo, that Inn of A--

B. | 

sop music that sings, that sings, that sings!

ALTO Inn, that Inn of A-pol---lo. Was their

A | 

T | 

TEN. sa---ges, or born, OR

BAR. in that Inn of A--pol---lo. Was their po----et-ry

Bar. | 

BASS --pol---lo. Was their

B | 

Soprano (S) vocal line:

mf Yes, — yes, — they sing —

Alto (A) vocal line:

p po--- et--ry croaked by the

Tenor (T) vocal line:

TEN. born in a whis-per of wings? For the mus---ic that

Bass (B) vocal line:

Croaked by the sa----ges, croaked by the sa----ges, or

p croaked, by the sa---ges, or

Soprano (S) vocal line:

p they sing, sing, —

Alto (A) vocal line:

SA----ges, or born in a

Tenor (T) vocal line:

p mas-ters the ag-es, Be sure is the mus-ic that sings! Yes, —

Bass (B) vocal line:

BORN, or born in a whis-per of wings, of wings? For

Born in a whis---per, born in a whis-per of wings?

Soprano (S) vocal line:

sopr. they sing, they sing

Alto (A) and Tenor (TEN) vocal lines:

ALTO whis--per, born in a whis-per of wings? For the mus-ic that mas-ters the
TEN. they sing

Tenor (T) and Bass (BASS) vocal lines:

TEN. the mus-ic that mas--ters the ag---es,

Bass (BASS) vocal line:

BASS Yes, they sing, they

Alto (A) and Soprano (SOPRANO) vocal lines:

A. - | Soprano (SOPRANO). Inn, that Inn, in that Inn, that Inn.

ALTO ag----es is the mus-ic that sings! Yes, they sing in that Inn, in that

Alto (A) vocal line:

A. dim---

Tenor (TEN) and Bass (BASS) vocal lines:

TEN. in that Inn, they sing in that Inn of A--

BASS sure, is the mus-ic that sings! Yes, they

Bass (BASS) vocal line:

BASS sing, they sing in that Inn of A--

Bass (BASS) vocal line:

BASS they sing in that Inn of A--

Soprano (SOP.) vocal line:

sop. of A--pol---1o.

Alto (A) vocal line:

acto Inn of A--pol-----1o.

Tenor (TEN.) vocal line:

--pol---1o, A-pol-----1o.

Bass (Bar.) vocal line:

BAR. sing in that Inn of A--pol-----1o.

Bass (BASS.) vocal line:

--pol-----1o.

PARS ALTERA: “Roundelay”

Vivace

Soprano (S) and Basso Continuo (B.C.) parts. The soprano part starts with a melodic line in 6/8 time, marked *mp*, followed by a vocal rest. The basso continuo part consists of sustained notes and chords. Measure 11 ends with a fermata over the soprano's note. Measure 12 begins with a dynamic *mf*. The soprano part concludes with a melodic line and a fermata, while the basso continuo part ends with a final chord. The basso continuo part is written in bass clef, 6/8 time, and includes a bassoon part.

(Half-bar)

A handwritten musical score for two voices, Soprano (S) and Bass (B), in common time. The key signature is A major (two sharps). The music consists of two staves. The soprano staff begins with a forte dynamic (F) and continues with eighth-note patterns. The bass staff begins with a half note followed by a quarter note. The lyrics "Has the Lord of the sun, at the world's end, Poured you his rip-est and best?" are written below the soprano staff. The music includes dynamics such as crescendo (cresc.) and decrescendo (decresc.), and performance instructions like "mp" (mezzo-forte) and "(h)" (half note). The bass staff concludes with a half note and a fermata.

Poco Rall. --- a tempo
(Half-bar) cresc. ----- mf

O, there's wine in that Inn of A-pol-1o; [v.2] Wine, mellow and deep

Poco Rall. --- a tempo
cresc. ----- mf

as the sun-set, With mirth in it, sing-ing as loud As the sky-lark

cresc.

sings in a high wind, High over a crisp white cloud.

mp f p subito. mp

Have you laughed, have you laughed in that Inn of A-pol-1o? [v.3] Was the

cresc. ----- mf f mp sub.

CHORAL 5 VERSE SCORE-SYSTEM ©1999 C.STRUTT

The musical score consists of five staves, each representing a different vocal part: Tenor (T), Bass (B), Alto (A), Soprano (S), and Soprano (SA). The music is written in common time, with various key signatures (G major, F# major, E major, D major, C major) indicated by sharps and flats. The score includes dynamic markings such as 'cresc.', 'decresc.', 'f', 'p', 'sforz.' (p.s.), and 'mf'. The lyrics are integrated directly into the score, corresponding to the musical phrases. The first section ends with a repeat sign and leads into a second section with a new key signature and dynamic. The third section begins with a dynamic marking 'cresc.' followed by 'mf'.

(Half-bar) cresc. --- mf

S A

T B

whole world molten in mus-ic At once, by the heat of that wine?

cresc. --- mf

f, b. sub. mp --- mf

S A

T B

Did the stars and the tides and your own heart Dance with the

cresc. --- f

heaven-ly Nine? For they dance in that Inn of A-pol-jo.

T B

(Half-bar) mp

cresc. --- mf b. sub. cresc. ---

[v. 4] Was their po--et-my crooked by the sa-ges, Or born in a whisper of

T B

mp cresc. --- mf b. sub. cresc. ---

Soprano A: *wings? — For the music that mas-ters the a-ges, Be sure, is the music that*
 Bass B: *Ritenuto*

(Half-bar)

Soprano (S) Alto (A) Bass (B)

sings! — Yes, — they sing

in that Inn of A-pol-lo.

2) "Alzuna" (DHAYANA I)

Andante meditativo

Soprano (SOP.)

Alto (ALTO)

Alto (A)

Tenor (TEN.)

Bass (BASS)

Music score for "The Forest of Alzuña" featuring five staves of handwritten musical notation and lyrics. The music is in common time (indicated by 'C') and includes measures with various key signatures (F major, B-flat major, G major, E major, A major). The lyrics are as follows:

Be-side that pool a sha-dowy tree up--

The for-est of Al-zu-na hides a pool.

Be--side, be-side that

Soprano (S) vocal line:

b | *cresc.* | *f* *#p* | *dim.*

sop. High on that tree a bough most beau---ti---ful. *Bends*

Alto (A) vocal line:

mp | *cresc.* *mf* | *f*

ALTO High on that tree. Among the flowers. a

Tenor (T) vocal line:

mf | *dim.*

TEN. towers. High on that tree a bough most beau-ti-

Bass (B) vocal line:

p | *High on that tree.* *diminuendo*

BASS pool a tree up--towers. High on that tree.

Soprano (S) vocal line (Half-bar):

mp

SOP. with the fra---grant bur-den of its flowers.

Alto (A) vocal line:

dim. | *mp* | *p*

ALTO nest is bur--ied deep. Warm in that

Tenor (T) vocal line:

mp

TEN. -ful Bends with the fra-----grant bur---den of its

Bass (B) vocal line:

mp | *dim.*

BASS a nest is bur--ied deep.

Soprano: Warm in that nest there lies a freckled shell. Packed dim. ---

Alto: nest, there lies a freckled shell. Packed in that

Tenor: flowers. Packed in that shell, a diminuendo poco a poco ---

Bass: Warm in that nest there lies a freckled shell. Packed in that

Soprano: in that shell a bird is fast a--sleep. ||8

Alto: shell a bird is fast a----sleep. ||8

Tenor: bird is fast a----sleep. ||8

Bass: shell a bird- is fast a sleep. ||8

S A

For, when the north wind blows the

This is the in-can-ta-tion and the spell.

T B

bird will cry,

"Warm in my freckled shell, I lie a-sleep. The freckled shell is

T B

(Half-bar)

S A

in the nest on high. The nest a-mong the flowers is bur-ied deep.

T B

S A

The flowers are on a bough most beau-ti-ful. The bough is on a tree no axe can fell.

T B

CHORAL 5 VERSE SCORE SYSTEM ©1999 C STRUTT

Tempo come primo

The sky is at its feet in yon-der pool. This is the in---- can-ta-tion
and the spell!"

3) "A New Madrigal"

Moderato, misterioso

As a-long a dark pine-bough, - in slen-der white- my-ste-ry- The moon lay to

(Half-bar)

lis-ten, a-bove the thick fern, In a deep dream--ing wood that is old-er than

S A

his-to-ry I heard a lad sing, and I stilled — me to learn; So rare-ly he

T B

S A

til-led his long-for-got li-ta-ny, — Fall, Ap-ril; fall, Ap-ril, in

T B

S A

dew — on our dearth! Bring — balm, — and bring pop — py, bring deep —

T B

S A

slee — py dit — ta-ny For Ma-ri-an, our clear May, — so long laid in —

T B

A handwritten musical score for soprano (S) and alto (A) voices. The score consists of two staves. The soprano staff begins with a forte dynamic (f) and a sixteenth-note pattern. The alto staff begins with a piano dynamic (p) and a eighth-note pattern. The music includes various dynamics such as *mf*, *pp*, *dim.*, *cresc.*, and *sf*. The score is written on five-line staves with a key signature of one flat and a time signature of common time.

earth. — [v.2] Then I drew back the branches. I saw him that

Handwritten musical score for Treble Bass (T.B.) and Soprano Alto (S.A.) parts. The score consists of two staves. The T.B. staff is in 3/4 time, B-flat major, with dynamics pp, mf, f, dim., mf, and cresc. The S.A. staff is in 2/4 time, B-flat major, with dynamics f, mf, and mf. Various slurs and grace notes are present throughout the score.

chant-ed it. I saw his fool's bau-ble. I knew—his old grief.

Handwritten musical score for Tuba (T.B.) and Soprano (S.A.). The score consists of two staves. The top staff is for the Tuba, starting with a dynamic of f and a tempo of $\text{B.B.} (C)$. The bottom staff is for the Soprano, starting with a dynamic of p . The music includes various dynamics (e.g., mf , $cresc.$, f) and performance instructions (e.g., slurs, grace notes). The score is written on five-line staves with a common time signature.

I knew that old green-wood and the Sha-dow that haunt--ed

it, - My fool, - my lost — jes-ter, my Sha-dow-of-a-Leaf! And

T
B

② B-flat C

mp

mf

mp

S A

T B

S A

T B

S A

"Why,—" I said, "why, all this while, have you left me so

cresc. mf

Luck-less in me-lo-dy, lone-ly in mirth?" "Oh, why," he sang, "why has this

cresc. mf

(Half-bar)

p sub. mf

world then be-reft me so soon of my Ma-ri-an, so long laid in

Grave

A Tempo

cresc. f

mf

earth? [v.3] In the years that are gone," he said, "Love was more for-tu-nate.

T B

S
A

f

mp

d.=d.

Grief was our min-strel of things that en-dure. Now, ash-es and

T
B

S
A

f

mp

d.=d. mp sub.

dust and this world grow im-por-tu-nate. Time has no

T
B

S
A

mp sub.

sor-row that time can-not cure. Once, we could lose, and the —

T
B

S
A

mf

loss was worth che-ri-sh-ing. Now, we may win, but, O where is the

T
B

dim.

mp

mf

f

Handwritten musical score for Soprano A (S.A.) in 3/8 time, B-flat major. The vocal line consists of eighth and sixteenth notes. Dynamics include p , mf , and $p_{sub.}$. Measure 1 features a bracket with $\leftarrow d.=d \rightarrow$. Measures 2-4 show a steady eighth-note pattern. Measure 5 includes a dynamic $p_{sub.}$. Measures 6-8 continue the eighth-note pattern.

worth? Me-mo-ry and true love," he whis-pered, "are pe-ri-sh-ing,

Handwritten musical score for Tenor B (T.B.) in 3/8 time, B-flat major. The vocal line follows the soprano's eighth-note pattern. Measures 1-4 are identical to the soprano's. Measures 5-8 show a similar eighth-note pattern with slight variations in dynamics.

With Ma-ri-an, our clear May, so long laid in earth.

Handwritten musical score for Soprano A (S.A.) in 3/8 time, B-flat major. The vocal line begins with a crescendo followed by eighth-note patterns. Measures 11-12 feature a dynamic mf and a f dynamic. Measures 13-14 show a diminuendo. Measures 15-16 conclude with a p dynamic and a ppp dynamic.

"Ah, no!" I said, "no! Since we grieve for our grief a-gain,

Handwritten musical score for Tenor B (T.B.) in 3/8 time, B-flat major. The vocal line follows the soprano's eighth-note patterns. Measures 11-12 feature a dynamic mf and a f dynamic. Measures 13-14 show a diminuendo. Measures 15-16 conclude with a p dynamic and a p dynamic.

Touch the old strings! Let us try the old stave! And me-mo-ry may

Handwritten musical score for Bass (T.B.) in 3/8 time, B-flat major. The vocal line follows the soprano's eighth-note patterns. Measures 11-12 feature a dynamic mf and a f dynamic. Measures 13-14 show a diminuendo. Measures 15-16 conclude with a p dynamic and a p dynamic.

Soprano A: *cresc.* - - - - - *f* - *l-d-d.* *fsub.*

Tenor B: *cresc.* - - - - - *f* - *b* *fsub.*

Bass A: *dim.* - - - - - *bb, mf* *cresc.* - - - - - *f*

wake, like my Sha-dow-of-a-Leaf a-gain, Sing-ing of hope,

In the dark, by a grave." So we sang it to-gether - that long-for-got

Tenor B: *dim.* - - - - - *ff, mf* *cresc.* - - - - - *f*

Soprano A: *mf, l-d-d.* *REFRAIN* *cresc.* - - - - - *f*

Li-ta-ny: - Fall, Ap-ril; fall, Ap-ril; bring new grief to birth.

Tenor B: *mf*, *l. cresc.* - - - - - *f*

Soprano A: *l-d-d.* *mf*

Bring wild herb of grace, and bring - deep heal-ing dit-ta-ny, For

Tenor B: *mf*

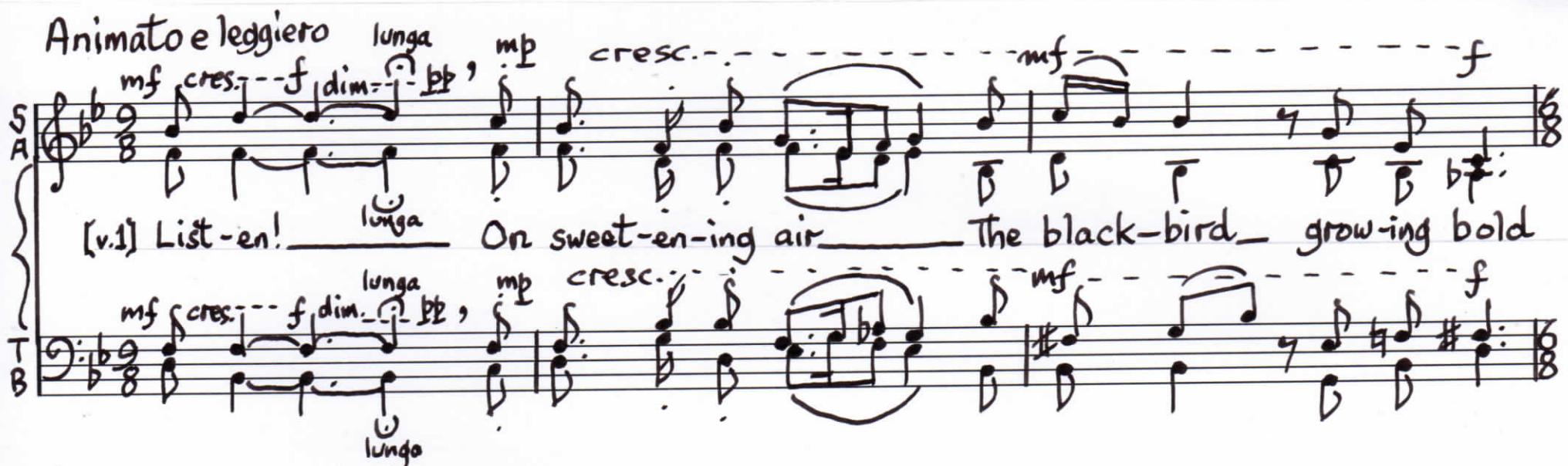
clear.

S A: 

T B: 

4) "After Rain" (TRIPTYCH)

Animato e leggiero

S A: 

T B: 

On sweet-en-ing air *The black-bird_ grow-ing bold*

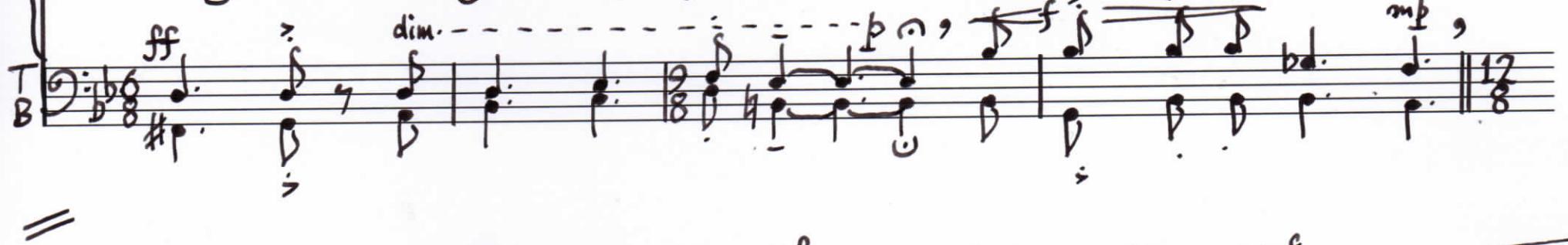
lunga

lunga

lunga

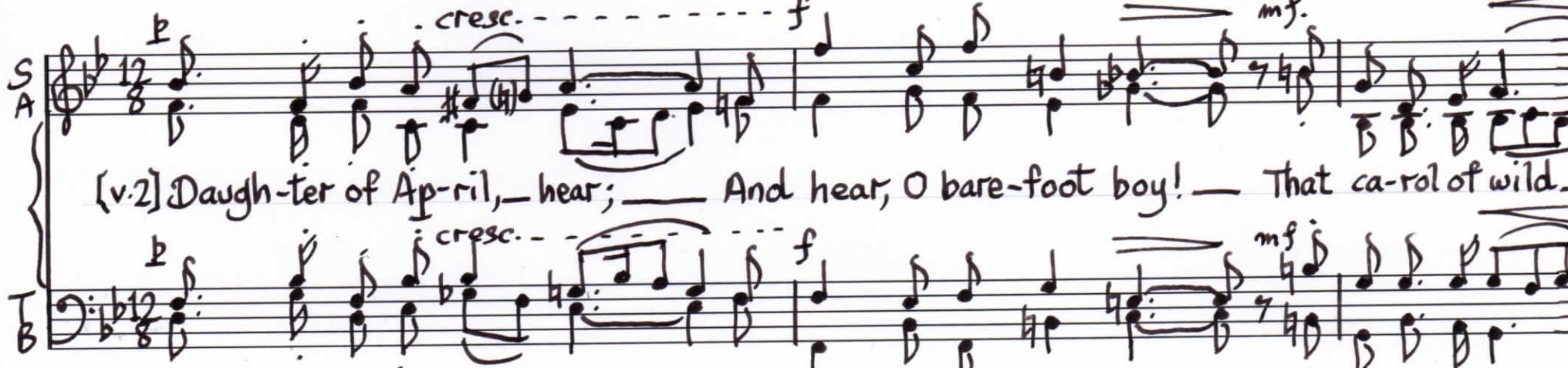
ff

S A: 

T B: 

Flings out, where green boughs glist-en, *Three splash-es of wild gold.*

cresc.

S A: 

T B: 

(Half-bar)

S A

T B

S A

T B

S A

T B

S A

T B

mf f pp
sweet wa-ter Has washed the world with- joy. [v.3] Glist-en, O

cresc. poco a poco - - - f mp sub.
fra-grant earth As-soiled by heaven a--new, And O, ye

cresc. poco a poco - - - f mp sub.
lovers, list-en, With eyes that glist-en too.

mf f pp
lunga
mf f pp
lunga

5) "The Elfin Artist"

Vivace

In a glade of an el-fin fo--rest

[v.1] of an el-fin fo-rest When Sus-sex was Ed - en -

cresc.

-new, I came on an el-vish paint-er And watched as his

cresc.

pic-ture grew. A hare-bell nod-ded be-- side him He

(Half-bar)

The thyme

dim. - - - - - mp

dip his brush in its dew. And it might be the wild thyme

dim. - - - - - mp

oresc. - - - - - mf

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A handwritten musical score for SATB voices and piano. The score consists of six systems of music, each with four staves: Soprano (S), Alto (A), Tenor (T), Bass (B) for the voices, and a piano staff for the piano. The music is in common time, with various key signatures (e.g., B-flat major, F major). The vocal parts mostly sing eighth-note patterns, while the piano part provides harmonic support with sustained notes and chords. The lyrics, written in cursive, describe a character's appearance and tools, mentioning a strange ring, brush-es, wasp's blue sting, and a butterfly's fan-shaped wing. The score includes dynamic markings like crescendo, decrescendo, and piano, and performance instructions like "Half-bar".

round him That shone in that strange ring; — But his brush-es were

(Half-bar)

bees' an-ten-nae, — His knife was a wasp's blue sting; — And his

gor-geous ex-qu-i-site palette — Was a but-ter-fly's fan-shaped

wing. — [v.3] And he min-gled its pow-de-ry co-lours — And

S A

dim. - - - - - mp

gold from the foot of the rain-bow, — And co-lours that no man

knows; — And I laughed in the sweet May- wea-ther, — Be ---

-cause of the themes he chose. — For he paint-ed the things that

mat-ter, — The tints that we all pass by, — Like the lit-tle blue

(Half-bar)

wreaths of incense that the wild thyme breathes to the sky; — Or the

cresc.

first white bud of the haw-thorn, — And the light in a black-bird's

cresc.

eye; — [v.6] And the sha-dows on soft white cloud-peaks That

cresc.

ca-ro-ling-sky-larks throw, — Dark dots on the clum-ber-ing

cresc.

Soprano A (S.A.)
Alto B (A.B.)
Tenor B (T.B.)
Bass A (B.A.)

Handwritten musical score for SSA/TB choir, page 32. The score consists of four systems of music, each with two staves: Soprano (S) and Alto (A) on top, and Tenor (T) and Bass (B) on bottom. The key signature is B-flat major (two flats). The time signature varies between common time and 3/4 time.

System 1: SSA parts begin with dynamic *f*. The lyrics are: "splen-dours That un-der the wild wings flow, Wee sha-dows like". The TB part begins with a dynamic *mf*.

System 2: SSA parts begin with dynamic *mf*. The TB part begins with dynamic *mf*. The SSA part has a dynamic *dim.* and a tempo marking "(Half-bar)". The lyrics are: "vi-o-lets trem--bling On the un-seen breasts of snow, [v.7] with-

System 3: SSA parts begin with dynamic *dim.* The TB part begins with dynamic *dim.* The SSA part has a dynamic *cresc.* The lyrics are: "pe-tals too too love-ly for co-lour That shake to the rap-tu-rous

System 4: TB part begins with dynamic *cresc.* The SSA part begins with dynamic *mf*. The lyrics are: "wings, And grow as the bird draws near them, And". The TB part begins with dynamic *mf*.

Handwritten musical score for two voices (Soprano A and Tenor B) in 2/4 time, 2 flats key signature. The score consists of four staves of music with lyrics written underneath. The first staff (Soprano A) starts with a crescendo followed by a dynamic *f*. The second staff (Tenor B) follows with a crescendo and dynamic *f*. The third staff (Soprano A) has dynamics *mp* and *p*. The fourth staff (Tenor B) has dynamics *mp* and *p*. The lyrics are:

die as he mounts and sings; Ah, on-ly those ex--qui-site
brush-es Could paint those ex-qui-site things.

6) "Shadow-of-a-Leaf"

Handwritten musical score for three voices (Soprano A, Tenor B, and Alto C) in 2/4 time, 1 sharp key signature. The score consists of four staves of music with lyrics written underneath. The first staff (Soprano A) starts with a dynamic *b leggiero* and *mp*. The second staff (Tenor B) starts with a dynamic *b leggiero* and *mp*. The third staff (Alto C) starts with a dynamic *mp*. The lyrics are:

Moderato
Elf-blood-ed crea-ture, lit-tle did he reck of this blind world's de--
--lights, con-tent to wreath his legs a-round his neck For

Dynamic markings include *cresc.*, *mf*, *f*, *dim.*, *mf*, *cresc.*, *f*, *dim.*, *mf*, *cresc.*, *f*, *dim.*, *mf*, *cresc.*, *f*, *dim.*, *mf*, *cresc.*, *f*, *dim.*, *mf*.

(Half-bar)

S A (G, 8) dim. --- --- --- *mp* cresc. --- --- *mf* *mf*

T B (G, 8) dim. --- --- --- *mp* cresc. --- --- *mf*

S A (D, 8) dim. --- --- --- *mp* cresc. --- --- *f* dim. --- ---

T B (G, 8) dim. --- --- --- *mp* cresc. --- --- *f* dim. --- ---

(Half-bar) S A (G, C) *mf* *p* *p* *mf* cresc. --- --- *mf* *f* *f*

T B (G, C) *mf* *p* *p* *mf* cresc. --- --- *mf* *f* *f*

(Half-bar) S A (G, 8) dim. --- --- --- *mf* cresc. --- --- *mf* *f* *f*

T B (G, 8) dim. --- --- --- *mf* cresc. --- --- *mf* *f* *f*

haw-thorn-tree, — He'd set it up, and whis-tle to praise and prayer;

T B (G, 8) dim. --- --- --- *mf* cresc. --- --- *mf* *f* *f*

Field-mouse and finch and bee; And as the woods grew dim Brown squirrels

(v.3)
knelt with him, Paws to blunt nose, and prayed as well as he. For,

all his wits be-ing lost, he was more wise Than aught on earth-ly

ground. Like haunt-ed wood-land pools his great dark eyes

Where the lost stars were drowned, Saw things af--ar and near.

'Twas said that he could hear the music of the spheres which

had no sound. [v.4] And so, through many an age and many a

clime, — He strayed on un-seen wings; — For he was fey, and knew not

S A

space or time, King-doms or earth-ly kings. Clear as a

T B

S A

crystal ball One dew-drop showed him all, - Earth and its tribes, and

T B

S A

strange trans-lunar things. [v.5] But to the world's one May, — he made in

T B

S A

chief His lone-ly wood-land vow, — Pray-ing as none could

T B

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S.A.

T.B.

pray but Sha-dow-of-a- Leaf, Un-der that fresh-cut bough Which with two

S.A.

T.B.

S.A.

T.B.

bran-ches grew, — Dark, — dark, — in sun — and dew — "The world goes

S.A.

T.B.

S.A.

T.B.

may-ing. Be this my may-pole now! [v.6]

S.A.

T.B.

S.A.

T.B.

Make me a gar-land, La-dy,

S.A.

T.B.

(Half-bar) in thy green aisles For this wild rood of may, And I will

S.A.

T.B.

$\Leftarrow d = d. \rightarrow$

-40-

(Half-bar)

lunga

lunga

cresc. - - - - mf - - - -

lunga

lunga

wild-ings few have sought, — And care-less looks des-pise, — For

cresc. - - - - mp - - - - mf - - - - f

dim. - - - - mf - - - - p

lunga

cresc. - - - - mp - - - - mf - - - - f

dim. - - - - mf - - - - p

rag-ged-robin's birth. Here, — in a ditch of earth, — A

cresc. - - - - mp - - - - mf - - - - f

dim. - - - - mf - - - - p

cresc. - - - - f

dim. molto - - - - p

lunga

lunga

Molto più mosso,
e gioioso

tan-gle of sweet prayers to thy pure skies."

[ENVOI]: Bird,

cresc. - - - - f

dim. molto - - - - ff

lunga

lunga

cresc. - - - - ff

d=dd.

squir-rel, — bee, — and the thing that was like no oth-er Played in the

mf

cresc. - - - - f

ff

(Half-bar) dim... mf

S
A

T
B

woods that day, — Talked in the heart of the woods, — as

S
A

T
B

(Half-bar) f

S
A

bro-ther to bro-ther, — And prayed as chil-dren pray,

S
A

T
B

S
A

Make me a gar-land, La---dy, — a gar-land, Moth-er,

S
A

T
B

Rallentando molto

S
A

For this wild rood — of may.

T
B

7) "Wizardry"

Un poco presto, e scherzando

S A

Whis-per fo--rests out of it to tower a-gainst the sun.—

T B

S A

There's ma-ny a ma-gi-cian in Bag-dad

Can read you-

{v.2}

T B

and Be-na-res

For a

S A

what your fu-ture And a flock of cra-zy pro-phets

T B

ben-ny - what your is to be; that by

S A

Can fill it with more fan-cies than there's

T B

star-ing at a cry-stal -

than there's herr-ing in the

dim.

REFRAIN

(Half-bar) d = d. → -44- d = d. sop. imp.

S A sop. cresc. -----

T B cresc. f sub. p TEM. mf

S A BASS imp. bass cresc. dim.

T B mf mp cresc. f > > dim.

S A mp

But I know a Wizardry Can break a freckled sea;

egg-shell And shake a throstle out of it, in ev-e-ry haw-thorn-tree. [v.3]

There's many a crafty al-chem-ist in and Je-ru-sa-lem; and Mer-lin,

Mec-ca And Mich-ael Scott

-45-

SA

mp (echo)

REFRAIN

Mer-...-1in

But I know a Wizardry can

were reck-oned ve-ry wise;

cresc.

TB

mp

take a wisp of sun fire And round it to a pla-net and roll it

cresc. mp mf p sub. cresc. mf

S A

f

← d = d →

mf

through the skies, — With ci-ties, and sea-ports, — and lit-tle shi-ning

T B

f

mp

mf

S A

(Half-bar)

dim. mp

longa

dim. niente

longa

win-dows, And hedge-rows and gar-dens, and lo-v ing hu-man eyes....

T B

dim. mp

longa

dim. niente

longa

Grave (MARCIA FUNEBRE)

8) "Rosa Mundi"

Soprano: Soprano part starts with a melodic line in B-flat major, followed by a vocal rest. The alto part begins with a rhythmic pattern of eighth and sixteenth notes.

Alto: Here, at the foot of the cy-press, the rose of the whole world- lies.

Here, at the foot of the cy-press, the rose of the whole world lies.

A musical score for measures 11-12. The key signature changes to B-flat major (two flats) at the beginning of measure 11. Measure 11 starts with a forte dynamic (F) and ends with a fermata over the first note of measure 12. Measure 12 begins with a half note (B-flat), followed by a eighth note (A-flat), a sixteenth note (G-flat), and a eighth note (F). The dynamic for measure 12 is marked as *mp* (mezzo-forte). Measures 13-14 show a continuation of the melodic line with eighth notes and sixteenth-note patterns. Measure 15 concludes with a half note (D) and a fermata.

the rose of the whole world - lies.

A handwritten musical score for voice and piano. The vocal line starts with a forte dynamic (f) followed by a crescendo (crescendo) and a decrescendo (p). The lyrics "Here lies the rose of the world." are written below the notes. The piano accompaniment consists of a bass line and a treble line, with a dynamic marking of mp (mezzo-forte) at the end.

Here lies the rose of the world. —

A handwritten musical score for soprano (S) and alto (A) voices. The music is in common time, with a key signature of two flats. The soprano part consists of a single melodic line, while the alto part provides harmonic support. Various dynamics and performance instructions are written above the staff, including *mf*, *mp*, and *p*. The score includes several measures of music, with the first measure starting with a soprano note and the second measure starting with an alto note.

Hard rest, and on iron slumber, have darkened the radiant eyes. Gods—of

A handwritten musical score for piano, page 1, featuring ten measures of music. The score is in common time, with a key signature of two flats. The music consists of two staves: a treble staff on top and a bass staff on the bottom. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'mp' (mezzo-piano). Measure 10 concludes with a repeat sign and the instruction '(end) C 1a'.

(BASS): Gods -

A handwritten musical score for piano. The top staff shows a melodic line with a key signature of B-flat major (two flats), a tempo of eighth note = 120, and a dynamic of forte (f). The melody consists of eighth notes and sixteenth-note patterns. The bottom staff shows a bass line with quarter notes and eighth notes. Various dynamics are indicated throughout the piece, including crescendo (cresc.), decrescendo (dim.), and mezzo-forte (mf). The score is divided into measures by vertical bar lines.

lead in the gar-den— stand by the steps— of stone;— Flute them a care-less—

A handwritten musical score for soprano voice. The key signature is B-flat major (two flats). The time signature is common time. The vocal line begins with a fermata over a half note, followed by eighth notes, sixteenth notes, and a dotted half note. The lyrics are "of lead stand by stone;".

— of lead stand by stone;

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S A said of morn---ing, When eyes are closed for aye? What shall be said of
morn---ing? when eyes are closed for aye? What
T B

S A eve----ning, when night is one with day? How shall our
shall be said of eve----ning, when night is one with day? How
T B

(Half-bar) S A feet turn home-ward, when home and hope— are fled? Where is the throne worth—
T B

(Half-bar) f S A win-ning, when heart's de-sire— lies dead? [v.3] Out of her room—they bore—her—
T B

d = d. →
Un poco più mosso

S A li-lies from head— to feet; But left one rose— be-hind her— up—
T B

S
A
T
B

-on the cold white sheet. Turn the salt seas to favour, and pret-ti-ness and

A handwritten musical score for soprano (S) and basso continuo (B). The soprano part starts with a forte dynamic (f), followed by a rallentando section. The basso continuo part begins with a forte dynamic (f) and ends with a diminuendo (dim.) and a piano dynamic (mp).

Soprano (S) and Basso Continuo (B) parts are shown. The soprano part includes lyrics: "jest. Ne-ver_ shall they be-hold_it - that rose with-in_ the breast..". The basso continuo part continues from the previous measure.

Soprano (S) and Alto (A) parts are shown on the top staff, and Tenor (T) and Bass (B) parts on the bottom staff. The music is in common time, B-flat major. The vocal parts are mostly sustained notes with occasional eighth-note patterns. The lyrics are:

Ne-ver shall they - be-hold it - that wound in the heart of youth. Laugh, un-der

Dynamic markings include $\overbrace{3}$ (diminuendo), $\overbrace{3}$ (mezzo-forte), $\overbrace{3}$ (mezzo-forte), and $\overbrace{3}$ (mezzo-forte).

yew and cy-press. Lift up your hearts of lead! — Let all deep things be

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Allargando

Soprano (S) and Alto (A) parts. Bass (B) part. The vocal line continues from the previous page, with lyrics in parentheses: "bur-ied, when heart's de--sire lies dead." The piano part consists of simple harmonic chords.

9) "A Forest Song"

Allegro vivo

Soprano (S) and Alto (A) parts. Bass (B) part. The vocal line begins with "Who would be a king— That can sit in the sun— and sing? Nay,— I have a king-dom". The piano part features eighth-note patterns.

Ritenuto --- [REFRAIN]

A Tempo

mp cresc.

Soprano (S) and Alto (A) parts. Bass (B) part. The vocal line continues with "Then pluck the". The piano part includes a dynamic instruction "dim. --- mp".

Soprano (S) and Alto (A) parts. Bass (B) part. The vocal line continues with "strings, and tell me true— If Cæsar in his glo-ry knew The worlds— he". The piano part features eighth-note patterns.

Soprano (S) and Alto (A) parts. Bass (B) part. The vocal line continues with "lost in sun and dew. [v.2] Who would be a queen— That sees what my". The piano part features eighth-note patterns.

Handwritten musical score for soprano (S) and basso continuo (B). The score consists of two staves. The soprano staff has a treble clef, a key signature of one sharp, and a common time signature. The basso continuo staff has a bass clef, a key signature of one sharp, and a common time signature. Measure 11 starts with a dynamic of p , followed by a forte dynamic (f) indicated by a large bracket. The soprano part includes lyrics: "Love hath seen, The blood of little child-ren shed To make one". Measure 12 begins with a dynamic of p . The basso continuo staff shows a bassoon part with a dynamic of p .

(Half-bar) f dim. --- mp
 Roy-al trou-by red! Then tell me mus--- ic
 Why the great For
 Then, tell me, mus--- ic

A handwritten musical score for soprano (S) and basso continuo (B). The soprano part starts with a dynamic of **ff**, followed by a measure of **dim.** and **mf**. The lyrics "quar-rell-ing trum-pets ab-di-cate this quick, this ab-so-lute est-tate." are written below the notes. The basso continuo part follows with a dynamic of **ff**, then **dim.** and **mf**.

S: f sub. d.
 A: p.
 {v.3} Nay
 T: Nay, who would sing in heaven, a-mong the cho-ral Se-ven That
 B: f sub. d. p.
 Cresc. - - - ff
 dim. molto - - -

Meno mosso
pp sub.

hears — as Love and — I have — heard, — The whole sky list-en-ing to one bird? —

REFRAIN A Tempo
 (Part-bar) *mp* cresc. - *mf* *f* *Meno mosso*
p subito

S A T B
 And where's the ru---by, tell me where, whose crim-sons for one breath com-
mp cresc. *mf* *f* *p subito*

Rit. molto

S A T B
 -pare With this wild rose that all may share. *lunga* *lunga* *lunga* *lunga*

10) "The May Tree" (DHAYANA II)

Andante, meditativamente

S A T B
 The May-tree on the hill Stands in the night So fragrant and so

cresc. - - - poco - a - poco - - - f. dim. - - -

S A T B
 still, So dus-ky white, [v.2] That steal-ing from the wood In that sweet-

f = d. = d. =

S A T B
 air, You'd think Di-a-na stood Be-fore you there.. [v.3] If it be so, her

Soprano A: *bloom Trem-bles with bliss.— She— waits acr-oss the gloom Her—shep-herd's kiss.—*

Tenor B: *cresc. — — — f / bloom Trem-bles with bliss.— She— waits acr-oss the gloom Her—shep-herd's kiss.—*

(Half-bar)

Soprano A: *[v.4] Touch her.— A bird will start From those pure snows, The*

Tenor B: *mp*

Soprano A: *dark, the flut-ter-ing heart En-dy-mion knows.*

Tenor B: *mf dim. — — — mf — — — pp*

Books of Madrigals

by

Clive Strutt

Book I: *For Music* (1968) – Texts: Oscar Wilde.

Book II: *Wind Flowers*: (1968) – Texts: Oscar Wilde

Book III: *Flowers of Gold*: (1968) – Texts: Oscar Wilde.

Book IV: *Flowers of Gold Sonnets*: (1968) – Texts: Oscar Wilde.

Book V: *Magdalen Walks* (1968) – Texts: Oscar Wilde.

Book VI: *The Silence of Love* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas.

Book VII: *Requiescat* (1984) – Texts by Oscar Wilde.

Book VIII: *Voces Intimae* (1993) – Texts by Oscar Wilde and Lord Alfred Douglas. There are two versions of this book, one for SATB and one for countertenor, two tenors and baritone.

Book IX: *Rosa Mystica* (2016) – Texts: Rumi, Aleister Crowley, Oscar Wilde, Dante Gabriel Rossetti, and lines from the Bangor Antiphonary, (Bunting's *Ancient Music of Ireland*), and from *Thunder, Perfect Mind* (Coptic Gnostic manuscript from the Nag Hammadi Library, 1945).

Book X: *The Star in the West* (2016) – Texts: William Butler Yeats, Aleister Crowley, Dante Gabriel Rossetti, Alfred Noyes and Thomas Gordon Hake.

Book XI: *Carmina Silvicola* (2016) – Texts: Alfred Noyes.

Book XII: *Propempticon* – Songs of Farewell (2016) – Texts: Richard Watson Dickson, George Wither, George Herbert, Christopher Marlowe, Sir Walter Raleigh, Christina Rossetti, Algernon C. Swinburne, Samuel Daniel, John Fletcher, H. Austin Dobson and W. E. Henley.